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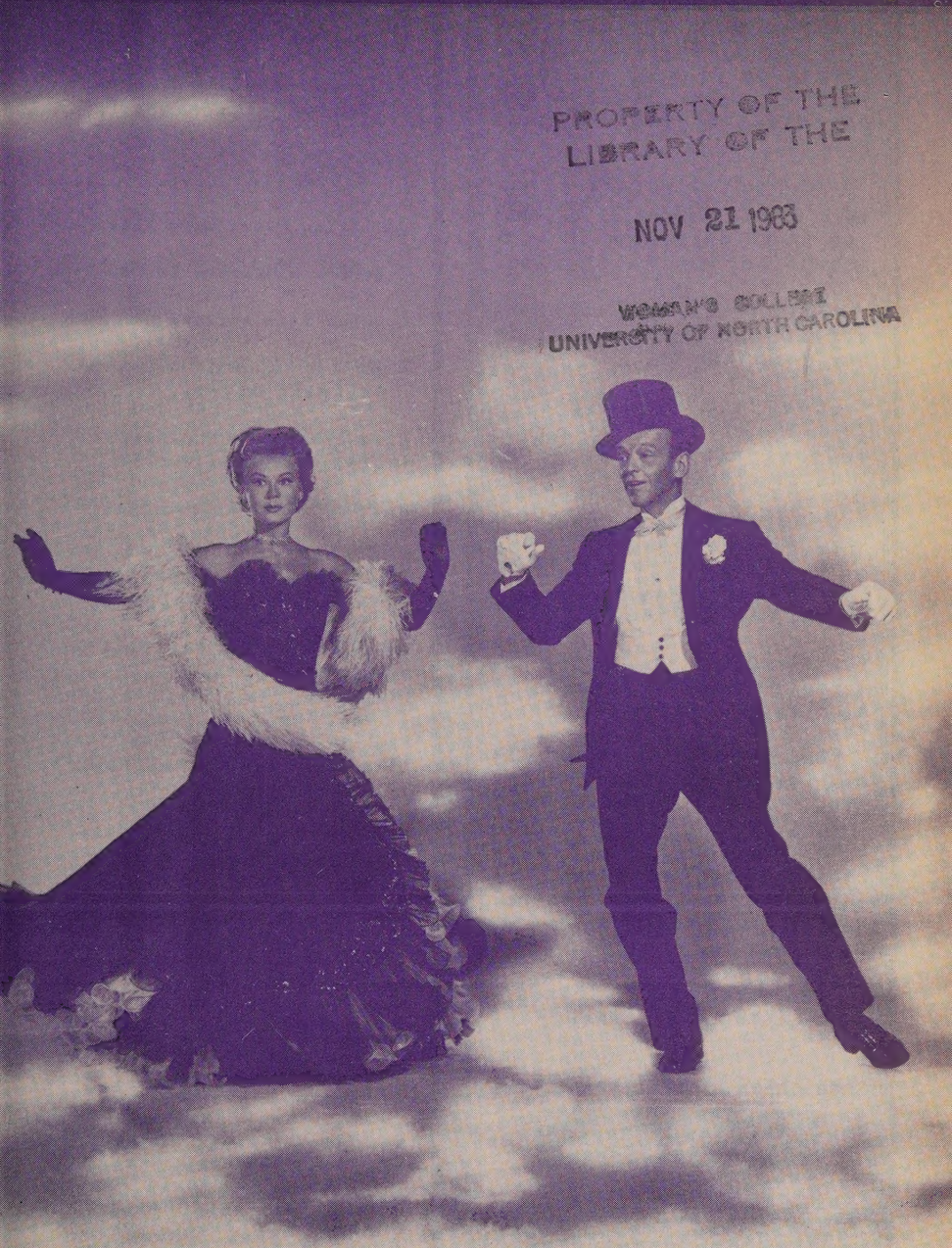

PS FOR STUDENT SINGERS...WHAT IS MODERN DANCING?
HOW CAME THE SQUARE DANCES...YOUR GOAL & HOW TO ATTAIN IT

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"What will dancing do for my child?"

"Should I let him discontinue his dancing lessons if he doesn't want to practice?"

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Volume 2 Number

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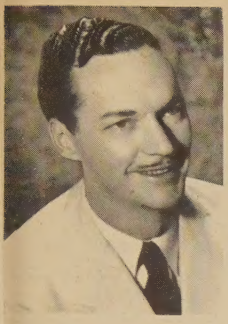

Dance Lines

by Gordon Keith

WE'RE GROWING....

It was in the 1951, Sept-Oct issue of DANCING STAR that we last announced an increase in the number of pages of the DS. Now, with this, the April issue, we again take pride in calling attention to the fact that we added an additional 4 pages.

We want to thank all of you, our readers, for making this possible. As we've mentioned before, the more subscribers we have, the more advertisers we get; which, in turn, means a larger magazine with more reading matter, photos etc. So with this thought in mind we would like to ask each of you who purchase an item that you saw advertised in the DANCING STAR to kindly mention this fact to our advertisers.

PERSONAL PREFERENCES

If any of you have any suggestions as to what type of dance articles, photos, etc. you would like to see in the DANCING STAR, drop us a note telling us what they are. If enough readers have the same preferences we'll do our best to carry out your suggestions.

INFORMATION PLEASE

If anyone knows where the musical score may be purchased for 'The Lisbon Story', which was produced in England about 1945, please drop this writer a line.

AND WE QUOTE

(The following item appeared in Herb Caen's column "Baghdad-by-the-Bay" in the San Francisco Examiner.)

...however, these are all pretty mundane compared to a couple of items on sale at Lew Serbin's noted costume shop on O'Farrell St. For instance, some necklaces worn by the virgins of Jain Temple in Madras, India-made of beads mingled with tiny brass bells whose tinkling announces the fact that the wearer is a virgin. Only $1.50 each, rather cheap considering the importance of the announcement. Also at Serbin's, for $5, are some brass coin necklaces from a remote part of Egypt, and there's a fine little story connected with those, too. Each time an Egyptian girl has a love affair, she puts aside a coin, and when she has enough (of the coins) she fashions them into a necklace. Honestly, some of

(Concluded on page 22)

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YOUR GOAL
and how to attain it!

By

DOREEN WEEKS

PEOPLE who get anywhere worth while in any sphere of activity have a goal towards which they work. In dancing, as in other things, you need to know precisely what you are aiming at if you are to achieve success, You can't just drift into dancing triumphs! Far too many people fail to realise this. Consequently they make very little progress.

Not long ago a well-known teacher told me: "The one thing I'd like to achieve before I retire is the training of a pupil right through, from start to finish, until he'd won the *Star* event." There you have a praiseworthy goal for a teacher. And that teacher is the better for having such an idea in his mind, even if he never realises his ambition. **Now, what about you?**

First and foremost, make up your mind as to what you want from dancing. If you only want to be able to get round tolerably well at your local sports club dance or the firm's annual "do," then obviously your attitude to dancing will be totally different from that of the girl who aspires to become *People* Ballroom Queen, or of the man who wants a successful amateur record as a means of paving the way to a professional career.

If you have serious ambitions, so far as dancing is concerned, you'll probably find it helpful if you have two aims—a long-term one, and a short-term one. When Victor Silvester determined to win the World's Ballroom Championship he had in mind the kind of goal which might very easily have proved unattainable, since few can reach such heights. How did he set about his task?

With his ultimate goal providing the inspiration to terrific effort, he devoted every afternoon to several hours of dance practice. Each figure had to be danced perfectly. Perfection in even the simplest details became an aim in itself. Thus, squeezed in between study at a music college in the mornings, and a job which kept him busy far into the night, he danced up the ladder which led to fame. We know how he did it, because he has told us. And if you study how other successful competition dancers have gone ahead, you'll invariably find that the long-term goal has provided the inspiration, while more limited aims have provided the stepping-stones.

The short-term, or immediate aims, are very important. They enable us to gain confidence. "Nothing succeeds like success," says the old proverb, and each time you accomplish a limited aim, it not only takes you a step forward, but strengthens you for the next move. The feeling of power, of capacity to achieve is of immense value. The only way to acquire it is to get things done.

A good teacher is like a wise general in war. He never thinks of attempting to capture the enemy's capital in one sweep forward; he knows that such a task would be beyond the power of his troops. So he contents himself with limited

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BALLERINA BITES HAND THAT FEEDS HER

Moira Shearer (Red Shoes) told the press that she won't raise her child to be a dancer.

Miss Shearer, who, in no small way, has helped to make Americans Ballet conscious, is expecting her baby this August.

One of her reasons for declaring that she doesn't want her offspring to become a dancer is the fact that she has not had an extended vacation in nearly 16 years.

In the words of the red-haired English ballerina:

"Usually a dancer starts in the ballet at the age of 10, as I did. Of course, I was carrying on my usual school work at that age, but much of the time was spent in learning the ballet. After five years, I started dancing professionally. Then the grind really began.

"A ballet dancer doesn't merely perform before the audience and let it go at that. There are three or four hours of exercises and practice every day, added to time spent on stage. That is utterly necessary, if one is to continue in the peak of performance. You can never let down. If you do, you are soon finished."

It is Miss Shearer's contention that the average child has no idea what he or she is getting into when they begin a career of ballet. If they did they would probably reconsider. Generally it is the parents who supply the drive for the child to get started in ballet, Miss Shearer said, and then added that she had no intentions of performing that service for her expected offspring.

This is particularly true if her baby is a boy, she remarked. (Concluded on page 14)

Edgar Degas, the French artist (1834-1917) took a special delight in drawing and modelling from the dancers of the Paris Opera and other theatres.

A recent exhibition in Marlborough Galleries (London) showed the series of 73 bronze statuettes which he made, alternating with paintings and pastels, many of which are now in American art Galleries, such as the Metropolitan, in New York City.

The above picture shows 'Danseuse de Ballet' a figure modelled in clay and then cast in bronze. It stands just under 17 inches in height.

Degas has obviously caught the characteristic movement of a trained Ballerina; and has even met the immense difficulty of suggesting the light, flimsy material of the tutu, in the heavy substance of clay.

W. G. Raffé, London, England

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TEACHERS and DANCERS in the NEWS

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SHIP-BOARD DANCE LESSONS NET $4,500....

Nat Abramson, theatrical booker for many luxury cruises, points out that the La Maes, a dance team, working day and night during a 28 day cruise earned $4500 by giving dance lessons to the ship's passengers. This was exclusive of the salary paid them by the French line.

ANTI-TAX BALLET

As a protest against a recently levied 100 percent tax on Ballet, (which is currently popular in Japan) a number of Japanese girls danced an'anti-tax Ballet' in Tokyo streets, March 20th.

Explained Japan's top-flight Western-style ballerina , Miss Yaoka Kaitani, 'It's all wrong to tax ballets just as if they were strip shows. A ballet performance requires a long hard training and expensive costumes. Strip shows don't.'

ARTHUR MURRAY LOSES LAW SUIT

One of Cleveland's longest theatrical law suits was recently wound up when the local manager of a Murray studio was legally denied the right to stop a former employee from teaching at a competitive studio. Judge E.R.Hoover of common pleas court took 14 months and a 39-page speech to come to his final decision in favor of C.W.Witter, ex-Murray instructor who quit April 20, 1950 to teach for the Fred Astaire Studio in Cleveland.

The Murray interests filed an injunction suit against Witter contending that the latter had signed a contract stating he would not teach dance steps elsewhere for two years within a radius of 25 miles. Covenants restraining an employee, on termination of his employment, from competing with his employer are legal--as long as the agreements are reasonable ones, the judge said. He ruled that the Murray suit was unreasonable and that no visible injury had been incurred.

(Continued on page 18)

West Coast West Coast

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Coaches Give Artists New Business

Ray Gilbert and Nick Castle, celebrities in their own way in the Ciro's-Mocambo set on the west coast, are turning out a crop of slick night club performers. Technically termed as vocal coaches, dressers. Gilbert and Castle extend their influence. Gilbert calls himself something of a psychiatrist and Castle says, "I think of myself as a choreographer of lyrics." Both show biz veterans, they are broadly schooled for their work.

NICK CASTLE

New Personality

Gilbert, winner of an Academy Award for "Zip-a-dee-doo-dah" and writer of hit tunes including "Zoot Suit With a Reet Pleat," "You Belong To My Heart," says, "I create music to fit each personality. My work is like sculpturing. If the singer doesn't have a personality I manufacture one. Nick Castle deals in dance steps. I deal with a man's face instead of his legs. Today with television sight has become more important than sound. I work sometimes two hours with one person. I get me wrapped up with him that it takes me hours to unwind. Castle can take people in every half hour. He produces movements. I work with the entire personality, injecting my own experiences as an artist."

No Capitalist

Gilbert's pupils and those he has written special material for include Sophie Tucker, Harry Richman, Carmen Miranda, Fran Warren, and Champ Butler. Pouring his heart into these personalities gets him $2500 and up as a down payment for coaching and $1000 to $1500 for just the special material. "I am not a capitalist," he points out. "I turn a lot of people down. When I do take someone on to coach, which includes specially written songs, I have my attorney draw up a contract which runs three or four years and I get ten or 15 per cent of the act. For $5000 I continue to supply the act."

He illustrates, "It is more difficult to keep a star a star than to make one. Take Carmen Miranda who is a big night club act now. I've been writing for her five years. She was in a position where everyone knew her primitive garb and Latin American routines. I found out she was an excellent comedienne. She does no Brazilian material now. I write a lot of malaprops for her act. Some of the songs are 'I'm Cooking With Glass,' 'Don't Talk To Me Expensive, Talk To Me Cheap' and a cowboy act, 'Yip-see-I-O.' Fran Warren was stiff and straight with no projection, simply a band singer when she came to me. My work is to teach them the art of emoting and direction. I handle their clothes, hair, select all their songs. A singer is just as bad off with the wrong material as an actor is in the wrong play."

Different Approach

Nick Castle, owner of two dance studios, personal manager of Toni Harper, Skylarks and Arthur Duncan, writes special material and is currently an MGM dance director. He emphasizes a spontaneous approach. "I make no advance preparation but create right while I'm working. I melt in what the artist wants with what I think will be effective in a club, which is very different from movies. In movies you make the audience see what you want them to. On a night club floor the audience sees everything. Three quarters of the acts that come to me don't know how to bow, particularly the record and radio people. I have to establish heavy visual attraction. My acts look great the minute they walk on. In a club the audience has just one minute to like you or not. The first thing I do is give them the greatest opening number and level off from there.

Look, They're Dancin'

"You can't build a routine on just one hit record," Castle asserts. "I select material with the artist's specific personality in mind. A lot of acts don't realize they have songs that don't fit their personalities. Even if they have a hit record it isn't enough to fill an act. I started the singing combos moving around, like the Andrews Sisters. I give little gestures suggesting dancing. It gives the audience the feeling the performer can dance. Andy Russell never moved a foot or hand in his life till I worked with him. For television I simply restage night club procedure for a roving mike and use a slight variation with lights."

Average, 1000%

Thirty-nine year old Castle, who has worked with Judy Garland, Alice Faye, Betty Hutton, Gloria DeHaven, Peter Lind Hayes, Ritz Brothers, Carmen Miranda, June Christy, April Stevens and more recently Esther Williams and Vivian Blaine in MGM's "Skirts Ahoy," is Brooklyn-born and started out as a hoofer. He was with 20th-Fox as dance director for 12 years before moving to MGM. He still works out with Gene Kelly and the Nicholas Brothers.

An act that wants three to four numbers is billed about a thousand bucks by Castle. For staging 18 numbers he gets around six thousand. "When I believe in an act," he says, "and they haven't much money, I wait. They always make it with my material. I've yet to have a flop act."

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Tips For Student Singers

by GOLDYTH GAYE

When asked what a vocal student should or should not do to aid his or her career, Goldyth Gaye, prominent Hollywood teacher of popular singing and song-styling suggested the following simple rules:

1. When you sing, remember to "tell a story." You must interpret your song just as if you were doing a dramatic part. Do not sing just "words." Read the song carefully and try to get the full meaning from it.

2. Be careful of your phrasing. Correct phrasing makes it easier for you to interpret your song properly.

3. Watch your diction. If your audience cannot understand you, you are wasting their time.

4. Do not "over-act." Use only gestures that have a meaning. Watch yourself in the mirror. By thus observing you will be able to see when a gesture looks natural or awkward.

5. Learn to sing all types of songs. If you're really interested in singing as a career—being able to sing personality, swing, ballads, torch and blues is important.

6. Remember that your performance starts from the time you

(Concluded on page 20)

The name 'Cansino' speaks for itself in the dance world. Four generations of this famous family have appeared professionally throughout America.

Gabriel Cansino, a native of Madrid, Spain, received his early dance training from his grandfather Antonio Cansino Sr., the ballet master of the Madrid Royal Opera Theatre.

Lita Cansino (Santos) is a star in her own right, particularly in Spanish-speaking countries. As Lita Santos, she starred in Hollywood motion pictures which were made for distribution in Spanish-speaking nations. Aside from having her own company she has appeared in New York musicals. Lita is a native of Seville, Spain.

Lita and Gabriel Cansino now conduct their own school in San Francisco, California.

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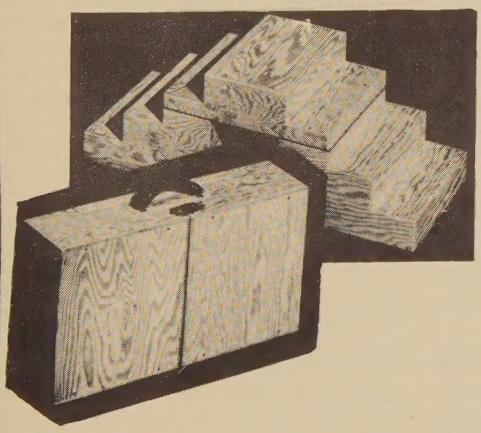

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What Is "Modern" Dancing?

by SUNYA SHURMAN

Modern dancing is a scientific dance form of freer movements and expressive gestures. It usually 'says' something and its technique was developed long after Ballet.

Contrary to what the average layman may think, there is no actual similarity between Modern and Ballet, nor is Modern in any way harmful to the Ballet dancer. On the contrary, each compliments the other. Through the Modern technique Ballet dancers may develope a more expressive quality along with bigger and freer movements in their dancing. One can easily detect Modern training in any Ballet company. It gives the dancer a richer and fuller background, and adds suppleness and color as well as a reaching out feeling to the audience.

Ballet training in no way interferes with Modern Dancing. It is essential for one to have Ballet technique in order to strengthen and prepare the body for the strenuous and varied Modern movements. In the matter of which should be studied first it doesn't make any difference. It is advisable, however, to take both techniques during the same period of training. An important thing to keep in mind is *never mix a lesson* because each is a very definite technique, almost opposite from one another. To mix the two accomplishes nothing for the dancer. Later, after a student or dancer has developed a good foundation of each, he may create an individual style by using both the Ballet and Modern. This should not be done until the dancer thoroughly understands both techniques.

Modern dancing was born many years ago and much of its basic principle was taken from the Orientals whose dancing was of the first to exist. A great deal can be said about Modern dance's various stages of developement since Isadora Duncan first 'broke loose' from Ballet.

Modern dancing suffered numerous distortions until it finally became recognized as an individual art, separate from all other forms--an independent accomplishment all its own. Yet it is appalling, the fantastic ideas, misconceptions and sheer lack of understanding the average dancer has of this art.

Unfortunately, there are too many *poor* dancers who appear publicly. Their knowledge is limited and their performances are lacking. They mislead an audience into thinking: 'Well, dancing may be all right for some people--but I can't see it.' These audiences miss a great deal of pleasure in life simply because they have been discouraged in their attempt to develope an interest in this form of cultural entertainment. It is regretable that there are not more good dancers and producers interested in selling

(Concluded on page 22)

DIARY OF A CAREER GIRL
(Continued from page 13)

was very pleased and said my interpretation was good. I walked on a cloud the rest of the day... He also told me that that is the cutting that is handed to every girl who goes to 20th Century Fox for a reading....So help me, I didn't know it.

I like Wednesdays because we have dance and speech one after another. Dance loosens you up so that you are nice and relaxed for speech....

Thurs. Oct. 18th

We did improvisations again today. They are really tough. You haven't a minute to think about what you're going to do.

Went to the library with orge tonight. I'm a little ptical about him. He keeps ing about career marriages, etc. I hope he isn't including me in his thoughts. George is an exceedingly attractive boy and much sought-after, but as far as I'm concerned love is a luxury I can't afford....

(To be continued next month)

FILMED DANCE PROGRAMS IN THE OFFING....

Still in its infancy is a proposed plan quietly instituted by a large, independent movie firm in Los Angeles to furnish 'canned' dance music by a name band to special selected dance halls.

These 3½ hour filmed dance programs will be offered complete with intermissions to Ballrooms now using live music.

However, far reaching repercussions are expected in the music industry as well as in the unions before the final deal is closed.

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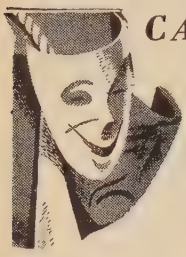

Peachie Kane

This is the 3rd installment of an actual day by day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse. (Copyright 1952 by Danstar Press.)

Thurs. Oct. 11th

Today was quite a day! We had music class as usual but Mrs Poley put on records and then asked us what the music made us think of. Well, I couldn't think of anything but dancing. But I didn't say so until the boy next to me said it. She said to him: 'Get up and dance then.' He turned about five shades of red and said, 'I can't it just makes me feel like it.' Then she turned to me and said, Peachie, you're a dancer, let's see you dance to the music.' I told her I didn't think I could, not having heard the music before. But the class began to applaud and I found myself out in the center of the room; my heart pounding like mad. What steps I did, I'll never know, but when I finished the whole class cheered me.

That's one of the wonderful things about this place. *People don't laugh at you, or try to keep you down. They're always pushing you and encouraging you. It's truly a wonderful feeling.*

Tonight I practiced dancing with George. George is a 2nd year student who is supposed to be quite a promising actor. He is very charming and everyone likes him. He works in the commissary 3 times a day to pay for his schooling. I've never seen a happier person despite the long hours he puts in.

Is there any other field in which there is such enthusiasm?

Fri. Oct. 12th

Today we practiced make-up. There certainly are lots of tricks to the trade. We learned how to hide our defects and accentuate our assets.

I went to the movies with George tonight and saw 'Five'. I don't watch the movie any more, just the acting. Our director said that oddly enough 1st year students are the worst critics.

Sat. Oct. 13th

Well, today I went to the beach with George and another couple and we all studied lines.

Tonight I saw 'Follow the Dream' at the Play Box. The Play Box is an intimate, flexible theatre, founded by Gilmore Brown. I have never seen such wonderful acting.

Sun. Oct. 14th

Rose early, went to early Mass, then had breakfast at 'Sheetz.' Later I went to La guna Beach, Balboa and Long Beach with Phil. It was fun. But there isn't too much time for this sort of thing and besides, it costs too much money.

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Mon. Oct. 15th

Miss Hassel was ill today so Dan Bailey from the cinema studio took our class. We had to pantomime nursery rhymes.

During physical ed. we saw our movies! And oh brother! The class nearly went wild. 'If we could but see ourselves as others see us.' Now I understand the meaning of that phrase a little better.

Went to the library tonight and got 'Mary, Queen of Scotts' and 'Joan of Loraine.' I am using Joan's speech dedicating her white armor for rehearsal Wed.

Tues. Oct. 16th

Miss H. still isn't back and we had Mr. B. again. We had to act out whatever he told us to--shoplifting--training lions, and acting like monkeys, poodles etc.

I'm afraid I've made an enemy. There's a boy here who tries constantly to upset me and make me feel badly. I haven't been able to figure out why. Although I've noticed it before I've been able to ignore it, but it's come to the point wnere I can no longer ignore it....All my friends tell me he's a malcontent and not to pay any attention to him.

This afternoon 3 of us girls were called from class to serve tea at a volunteer's meeting in the dorm. I felt flattered at being asked because it was quite an important affair--a meeting of the school beneficiaries with Mr. Prickett presiding. They are always striving to improve this place. Personally, I don't see how they can; I think it's perfect....

Wed. Oct. 17th

We had to do our monologue today. I did a scene from 'Joan of Lorraine' in which she dedicates her white armor. I was almost afraid to do it because it requires an accent and terrific depth of emotion. But Mr. Herk (nickname) our director,

(Continued on page 11)

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A PLAN TO STIMULATE BALLROOM DANCING

A proposed plan to boost the public's interest in Ballroom dancing throughout the country has been set in motion by the General Artists Corporation.

GAC's band booker, Howard Sinnott, says the promotion includes special ad mats, brochures and tie-ins with dancing schools.

Although the agency is at present handling all the details by itself, it hopes that others, including the Ballroom Operators Associations as well as Independent Operators, will join in this drive to stimulate public interest in Ballroom dancing.

A portion of the scheduled publicity hookup includes news releases aimed at newspaper coverage on such subjects as: the history of social dancing, and romance; and statements from psychologists that Social dancing is the *"best personality developer known."*

BALLERINA BITES HAND

(Continued from page 5)

"Aside from other reasons, what future is there for a male ballet dancer? He is generally through dancing at 40 or before. Since he has spent most of his life in training for the ballet, he is usually unsuited for anything else."

Moira Shearer seemed happy at the thought of a few months absence from her dancing.

"We have our annual holidays, usually about four weeks and there is the time out for torn muscles and other mishaps. Otherwise, I have been dancing without a letup since I was 10."

The 26 year-old Moira Shearer recently completed a ballet number for 'Story of Three Loves.' In this movie she has a dramatic role as she had in 'Red Shoes' the picture that greatly influenced the ballet boom. Miss Shearer returns to England, shortly, to await the birth of her first-born.

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UP AND COMING DANCE TEAM

Gino and Susanne, one of the newer ballroom teams, recently closed a successful four-week engagement at the Los Angeles Biltmore Hotel.

Together as a team only 27 weeks, the couple met at Arthur Murray's in New York City and began working up an act together., Susanne was formerly a tap teacher in Toronto, Canada.

Gino Ravel and Susanne Jarrell received their first team work from Alberto Galo and Julio Corday. However, Gino takes pride in his own choreographic efforts, having spent a year in Cuba where he studied dancing under Louie Barranco.

Their repertoire consists of musical comedy type Peabody, Waltz, Tango, Mambo and Samba. Gino's preferences in Mambo bands are, Tito Rodriguez, Sonora Matancera, Tito Puente and Ceasar Concepcion.

Personal Observation: Team needs more authentic Charleston using continuous ankle-twist. Mambo was very good, especially since it is still new to the public. The team uses a minimum of lifts and a maximum of dancing and should go good on TV and raised club floors.

-C.B.-

Gino Ravel and Susanne Jarrell.

How Came The Square Dances?

by W. G. RAFFE

Many claims have been made that the Square Dances originated in the U.S.A., yet these claims are not true. Cecil Sharp did, as we know, bring American-style Square Dances to Britain in 1918. But this leads us to the query: Where did he get them from? And once more, how came the Square Dances among white folk in the Eastern States?

The answer is simple. The early settlers in Virginia and New England brought their dances with them. After the early years of struggle the dances began to settle down. Maybe the Puritans would not dance, but not all arrivals were Puritans. Many were sailors, merchants and travelers.

The Square Dance belongs properly to very ancient history. We cannot rightfully claim it for U.S.A., we cannot claim it for Britain, nor France nor Italy--and even Russia did not invent it! Actually, this dance origin is very simple.

The Square Dance and the Round Dance both arise naturally. They came into being long before Homer (1600 BC) in ancient Europe, from growing corn.

All corn has to be husked, and the grain separated. In Greece this was done by 'treading'--sometimes by cattle (as told in bible stories) or sometimes by the harvesters. They walked around a flat, hard floor, often sun-dried clay, pounded by many dancing feet. In Homer we learn of this early 'dancing floor' sometimes made durable with sea pebbles trodden in. This open-air method of shucking corn was all right for sunny lands, but in the rainy lands of Northern Europe, the job had to be done under cover. This cover was the barn, at first a mere roof on a few poles. It was either square or oblong.

From these two forms came the primitive circle dance (not its only origin!) and the Square

(Concluded on page 22)

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS OF CALIFORNIA held a meeting and luncheon at the Bellevue Hotel, San Francisco, Faculty: Vernon Russell Baby Tap; Darleen Dodge Cook, Baton; Phyllis Helberg, Ballet; Frances Hatch Park, Ballroom.

DANCE MASTERS OF MICHIGAN celebrated its 25th Anniversary with a two-day Normal School at the Sheraton-Cadillac Hotel, Detroit. This is the first state dance club to stage a nationally advertised Normal School celebrating a Silver Anniversary. Notably, they were able to provide an outstanding and nationally recognized dance instructor for each one of the 25 years. The entire teaching staff came from Michigan's own ranks. Included were: Michigan President Florence Young (Jansen), Ballroom; Elaine Arndt, TV Production; Violette Armand, Character; Olga Fricker, Ballet; Madge Fraser, Acrobatic; Jack Frost, Ballet; Sylvia Hamer, Acrobatic; Berenice Holmès, Ballet; Jimmie Hunt, Ballroom; Eddy & Ruth Hanf, Tap Teamwork; Gertrude Edwards Jory, Cecchetti. Benjamin Lovett, Polka; Eva McKeon, Hawaiian; Richard Moore, Ballroom; National President, Phil Osterhouse, Tap; Stephen Quirk, Ballroom; Enid Ricardeau, Adagio; Virgiline Simmons, Baby Dances; Theodore J. Smith, Spanish; Nicholas Tsoukalas, Spanish; National Secretary LeRoy Thayer, Ballroom.

DANCE TEACHERS' CLUB OF CONNECTICUT had their meeting at the studio of Florence Greenland, West Hartford. The following members instructed: Betty Ann Gentino, Tap Work; Lorraine Agnew, Intermediate Tap Routine; Jean Sturrock Mead, Children's Work-Ballet; Lillian Duntz Sjovall, Ballet Tap Routine.

St. Louis Dancing Teachers' Association was honored by the presence of Mr. Phil Osterhouse, President of DMA and his charming wife at their February meeting. Mr. Osterhouse spoke to us about proper legislation for dance schools; methods to increase business, and informed us of activities of the other affiliated clubs. We all enjoyed Mr. Osterhouse's interesting discussions.

In December the club held an election of officers: President, Minette Buchmann; Vice President, La Vergne Blisner; Secretary, Marilyn Baumna and Treasurer, Irma Vahlkamp were elected. The Board of Directors is as follows: Macklyn Williams, Carmen Thomas and Loretta Amend.

DANCING MASTERS OF WISCONSIN held their most important program of the year, March 23rd at the Knights of Columbus Hall in Racine. The faculty included Louise Ege, Ballroom Dances: Jack Wolfram, Novelty Tap Dance; Elisa Dtigler, Character Dances; Sylvester Smith, Acrobatics; Ann Barzel, Classical Ballet. A discussion and presentation of dances to be used in the story and ballet of 'The Wild Swans' were presented by Dick Rapp, Valeria Wilson and Jean Binks. Guest of honor was Mayor Gothner of Racine.

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA with Trinidad Goni as Mistress of Ceremonies held their March meeting at the Hollywood Roosevelt Hotel. The faculty included; Eddie Gay Ballroom; Marjorie Newby, Novelty Tap and Mary Tiffany, Modern. Honored Guests were THE TARRASOFFS.

TEACHERS & DANCERS IN THE NEWS
(Continued from page 6)

FILM MUSICAL RECEIVES HIGHEST 'OSCAR' AWARD TOTAL....

For the first time in the history of an 'Oscar' a musical has walked away with more Oscars than any other film. MGM's 'An American in Paris' was also handed the Motion Picture Academy's highest industry citation, the Irving Thalberg Memorial Award, to musical producer, Arthur Freed. This is the first time in the Academy's history that a musical producer ever received this honor.

N.Y.CITY BALLET DEBUT IN SPAIN BRINGS PROTESTS

The N.Y.City Ballet's appearance in Barcelona, the first date of a 5-month European tour, has aroused protests from a number of political groups as well as individuals. Approximately 50 well-known figures of the dance world signed one protest petition. Their protest was based on their anti-Franco feeling.

HILO HATTIE AGAIN WITH ROYAL HAWAIIANS.....

After a five-month absence Hilo Hattie has rejoined the Harry Owens unit, and on her own terms.

Five months ago Hilo Hattie left Owens after a ten-year association when the band leader refused to permit her to make personal appearances between TV dates.

For the past five months Hattie has fronted her own troupe in a tour around the country. It was when she returned to Hollywood for a part U-I's 'Ma and Pa Kettle Go To Waikiki,' that she and Owens got together, thereby paving the way for an amiable agreement.

WHAT...NO MORE FLAT FEET?

The nationally known San Jose State College Police School starts its new year in September at which time all future enrollees will be required to take ballet lessons.

Willard E. Schmidt, head of the SJSC Police School, and a shrewd judge of what ails many city police departments, says that the art of dancing, particularly ballet, instills discipline, grace and control into its exponents.

After ballet, students will be required to master the art of fencing and judo. Police trainees must also take Speech 4A which consists mainly of pantomime, body movement and improvisation. This, Schmidt points out, gives the students invaluable training on the witness stand when facing tough attorneys.

When asked what his police students' reactions were to this new founded requirement, Schmidt intimated he was not in the least concerned as to how the news will be taken when it is officially released.

(Continued on page 20)

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TEACHERS & DANCERS
(Continued from page 18)

MORE ON THE 'BAIAO'

The latest South American dance craze, the 'Baiao' has prompted the Decca Record Co. to negotiate a deal with Waldyr Azevedo's orchestra, one of Brazil's leading dance bands to release in the USA recordings of these Baiao rhythms. Recent reports from Brazil indicate that the Baiao is rapidly replacing the Rumba and Samba in popularity.

Next Month

DON'T MISS *DANCING STAR'S* EXCLUSIVE interview with HERMES PAN,..one of Motion Picture's greatest dance directors. By Beatrice de Baltazar.

TIPS FOR STUDENT SINGERS
(Continued from page 8)

step on the stage--not when you begin your song.

7. Watch the "finish" of your number. Amateurs rush their "bow". A professional takes his time.

8. Lastly: Be yourself. Do not copy styles of other singers. You have a personality of your own--develope it.

(Goldyth Gaye is Voice Coach for the Louis da Pron School of Dance, which is currently producing 'Soap Box Theatre.' The foregoing article is a DANCERS INTERNATIONAL service.

CORRECTION: The name under the photo on P.11 of the March issue should read Barbara Bailey.

Special Announcement..

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In answer to the request of many teachers and dancers who were unable to attend last year's Summer Course

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YOUR GOAL
(Continued from page 4)

objectives, while keeping ever in mind his ultimate goal. He takes a trench here, a strip of territory there. And each minor success attained gives his troops experience and encourages them for the next move.

Dream your dreams of big success by all means, but have more limited aims which will help you to approach nearer to your goal, a step at a time.

Finally, bear well in mind the fact that you can learn more about competitive dancing by entering dance contests than in any other way. Some pupils have the idea that they can train, in the studio, to so high a standard that success is assured to them as soon as they enter competitions. The truth is that you need the experience of competition conditions and floor-craft which you can only gain by dancing, in front of excited spectators, and with the "competition atmosphere."

If you are wise, you will probably learn as much from the competitions in which you fail as ever you will from those in which you succeed. Experience of actual competitions is as much part of your necessary training as practise in the studio under your teacher's guidance. And each contest you enter, whether you are among the winners or not, should teach you something useful.

Aim high, then—but don't expect to jump straight to your goal! Seek to accomplish it a step at a time, with worth-while immediate aims which are within your powers provided you work hard, and you'll be improving all the time—which is what matters most.

'Pardon me, but did you whistle?'

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COVER STORY

In MGM's latest musical, *"The Belle of New York,"* the perennial dance favorite, Fred Astaire, literally dances on air--clouds, to be exact. Co-starring with the master is Vera-Ellen, a dance star in her own right. The plot concerns a Park Avenue playboy and a bowery mission worker. Arthur Freed is the producer and Robert Alton staged the dances.

DANCE LINES

(Continued from page 3)

these necklaces have so many coins on 'em you'd think they'd be embarrassed about wearing them, but-ah, Egypt, land of mystery and charm. And love...

NATURALLY, WE LIKED THE IDEA

Charley Baker, Hollywood dance maestro, awarded 50 paid subscriptions to the DANCING STAR to pupils of his studio who sold the most tickets in a recent benefit show....

WHAT IS MODERN DANCING?

(Continued from page 10)

good choreography.

When properly executed all dancing is interesting, graceful and uplifting. It is relatively unimportant whether or not the audience understands or is able to discuss in technicalities what they saw. What is important is, *did they enjoy it?*

HOW CAME THE SQUARE DANCES?

(Continued from page 16)

Dance or Barn Dance. The dances were made round or square by the *space in which the dancers moved.* The old Barn Dances are known throughout Europe by various names. The white settlers took these dances to America and barns and Barn Dances appeared once again. Cecil Sharp took these older forms from Kentucky back to Europe, somewhat changed. Now Americans are learning current European Barn Dances or Square Dances. Nobody 'invented' the original dances. Nor is there much need to fake a lot of variations, for too much 'novelty' can scare away many of the older dancers and does little to attract young folk.

NOTE: The publishers of the DANCING STAR have recently had a limited number of the DANCING STAR bound in hard covers. Each book contains all of the magazine's issues for the year of 1951 (Volume 1, Numbers 1 through 12) -Price $10.

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